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EDITION STEINGRÄBER

Nr. 163.

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Klavier-Konzert

A moll.

(Riemann.)

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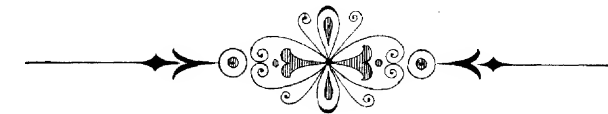
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Wilhelm Friedemann Bach.

Klavier-Konzert
A MOLL

mit Begleitung eines zweiten Klaviers
herausgegeben
von

DR. HUGO RIEMANN.



STEINGRÄBER VERLAG, LEIPZIG.

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Zur Erläuterung der Phrasierungsbezeichnung.

Die den Taktstrichen untergeschriebenen Zahlen legen den thematischen Aufbau im Grossen dar, d. h. weisen die Perioden-Gliederung auf, sind eine durchgeführte musikalische Interpunktion: die 8 zeigt das Ende der Periode an, entspricht also ungefähr dem Punkt der Schriftsprache; die 4 steht ähnlich zum Kolon oder Semikolon in Parallele; die 2 ist meist, die 6 wohl immer dem Komma zu vergleichen. Übrigens sind aber die Zahlen nichts weiter als die Ordnungszahlen der Takte innerhalb der einzelnen Perioden. Wo rhythmische Komplikationen gar nicht vorkommen, laufen sie regelmässig von 1 bis 8 und beginnen nach 8 wieder mit 1. Alle Anfänge ex abrupto, Einschaltungen, Auslassungen, Dehnungen, Drängungen und Verschränkungen (Umdeutungen des Endes zum neuen Anfang u. dergl.) sind durch die Zahlen sofort verständlich auszudrücken und bedürfen keiner weiteren Erläuterungen durch besondere Anmerkungen. Der punktierte Taktstrich ist entweder ein aufgehobener Taktstrich (eine schwere Zeit wird leicht) oder aber ein wiederholter (eine leichte Zeit wird schwer); das geklammerte Zeichen des schweren Takts (v) hat ähnlichen Sinn (Umdeutung des schweren Takts zum leichten Takt, überm punktierten Taktstrich sogar Umdeutung zum leichten Halbtakt).

Für die Gliederung im Kleinen (Bestimmung der Motivgrenzen) ist das Lesezeichen (' resp. ") angewandt; alle anderen Zeichen (Legatobögen, Punkte, Strichpunkte) sind im gemeinüblichen Sinne beibehalten, nur mit strengerer Kritik durchgeführt. Das ^ bedeutet nicht einen dynamischen Accent (Drücker), sondern einen agogischen Accent (gelinde Dehnung des Notenwerts).

EXPLANATION OF THE SIGNS OF PHRASING.

The numbers written below the bars make clear the broad features of the thematic structure, i. e., show its articulation in periods, they are a systematically applied musical punctuation: the 8 indicates the close of the period, consequently nearly corresponds to the full stop of the written language; the 4 is used like the colon or semicolon in parallels; the 2 is mostly, the 6 perhaps always, comparable to the comma. However, the numbers are nothing more than the ordinal numbers of the bars within the several periods. Where rhythmical complications do not occur, they run regularly from 1 to 8 and begin after 8 again with 1. All beginnings ex abrupto, intercalations, omissions, expansions, contractions, and dove-tailings (the close becoming the new beginning and the like) can be expressed at once intelligibly by the numbers and do not need any further explanations by means of special annotations. The dotted bar is either a suppressed bar (where an accented time becomes unaccented) or a repeated bar (where an unaccented time becomes accented); the sign in parenthesis of the accented bar (v) has a similar meaning (change of the accented bar to the unaccented, above the dotted bar even change to the unaccented half-bar).

For the articulation in detail (fixing of the limits of the motives) the reading-sign (' respectively ") is employed; all other signs (slurs, dots, dots and dashes) retain their usual meaning, only have been used with greater critical strictness. The ^ signifies not a dynamic accent (emphasis), but an agogic accent (slight expansion of the value of the note).

EXPLICATION DES SIGNES DES ÉDITIONS PHRASÉES.

Les chiffres souscrits aux barres de mesure démontrent les traces de la construction thématique, c'est à dire, ils font voir l'enchaînement et la structure interne des périodes et représentent une complète ponctuation grammaticale pour la musique: le 8 indique la fin d'une période en sorte qu'il répond au point grammatical; le 4 se trouve analogiquement en parallèle avec le colon (deux points) ou le semicolon (point et virgule); le 2 est à comparer le plus souvent, le 6 peut-être partout au comma (virgule). Du reste les chiffres ne sont autre chose que des nombres ordinaux des mesures au dedans des singles périodes. Où il n'y a pas de complications rythmiques, ils marchent régulièrement de 1 à 8, et après recommencent à 1. Tous les commencements ex abrupto, les réitérations, les élisions, dilatations, contractions et entrelacements (remplacements d'une terminaison par un nouveau commencement etc.) s'expriment de suite indubitablement par les chiffres

et n'exigent point d'autre explication par des notes spéciales.

La barre pointillée se présente comme barre annulée (quand un temps grave [fort] devient anacroustique [faible] ou comme barre réitérée (quand une anacrouse devient temps grave); le signe de la mesure grave paranthésé (v) est d'un semblable sens (changement de mesure grave en mesure anacroustique, et quand il se trouve sur la barre pointillée même en temps anacroustique).

Pour l'exhibition des détails de la ponctuation (c'est à dire la précision de l'étendue des motifs) s'emploie le guide (' ou "); tous les autres signes (c'est ceux pour le legato, staccato, portato) ont été conservé en leur commun sens, seulement qu'ils aient été appliqués avec une critique plus sévère. Le ^ ne signifie pas un accent dynamique (renforcement), mais plutôt un accent agogique (prolongement modique de la durée).

Dr. Hugo Riemann.

„Eine Musikerbibel, welche auf keine Frage eine Antwort schuldig bleibt“ (Musikalische Tagesfragen) sei angelegentlichst empfohlen:

MUSIK-TASCHENBUCH.

— 5. Auflage. Elegant gebunden 1 Mark. —

Inhalt: Erklärung der musikalischen Kunstaussdrücke von Dr. H. Riemann. Katechismus der Musik von O. Schwalm, Tabellen zur Musikgeschichte von Dr. H. Riemann; Kurzgefaßte Harmonielehre von Dr. H. Riemann; Führer durch die Edition Steingraber.

„Das brillant ausgestattete Büchlein dürfte sich bald die entschiedene Gunst des grossen Publikums, das sich irgend musikalisch interessiert, erwerben.“ Neue Musik-Zeitung.

Wilh. Friedemann Bach.

KLAVIER - KONZERT Amoll.

[Allegro molto moderato.] (♩)

I. (Solo-) Klavier.

II. Klavier.

Tutti.

The musical score is written for two piano parts. The first system, labeled 'I. (Solo-) Klavier.', features a complex melodic line in the right hand with many slurs and ornaments, and a more rhythmic accompaniment in the left hand. The second system, labeled 'II. Klavier.', begins with a 'Tutti.' marking and shows both hands playing more active, often in parallel motion. The score includes various dynamics such as *f* (forte), *mf* (mezzo-forte), *pf* (pianissimo), and *cresc.* (crescendo). There are also markings for *poco sf* (poco sforzando). The tempo is indicated as '[Allegro molto moderato.]' with a quarter note symbol. The key signature is A minor, indicated by three flats (B-flat, E-flat, A-flat). The time signature is 2/4. The score is divided into measures by vertical bar lines, with some measures containing repeat signs or first/second endings.

4

Solo. *ffritardando* *f* *a.t.* *mf* *f*

ffritardando *a.t.* *p* *f*

f *mf cresc.* *f*

mf *p* *f*

Tutti. *f*

Solo. 5 *mf* *l. H.* *l. H.*

(Contino) *p* *(Orchester)*

mf *l. H.* *l. H.* *p*

(Cont.) *p* *(Orch.)* *p*

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First system of musical notation, measures 1-5. The system consists of two staves. The upper staff contains measures 1 through 5, featuring complex rhythmic patterns with triplets and sixteenth notes. The lower staff contains measures 1 through 5, primarily consisting of sustained chords and single notes. Dynamic markings include *f* (forte) at the beginning, *mf* (mezzo-forte) in measure 3, and *cresc.* (crescendo) in measure 4. Fingerings are indicated by numbers 1-5 above the notes. Measure numbers (1), (2), (3), (4), and (5) are placed below the lower staff.

Second system of musical notation, measures 6-10. The system consists of two staves. The upper staff contains measures 6 through 10, with intricate melodic lines and trills. The lower staff contains measures 6 through 10, with chords and moving lines. Dynamic markings include *f* (forte) at the beginning, *pf* (pianissimo) in measure 7, *f* in measure 8, and *p* (piano) in measure 9. *cresc.* (crescendo) is marked in measure 7. Measure numbers (6), (7), (8), (9), and (10) are placed below the lower staff.

Third system of musical notation, measures 11-15. The system consists of two staves. The upper staff contains measures 11 through 15, featuring rapid sixteenth-note passages and trills. The lower staff contains measures 11 through 15, with chords and sustained notes. Dynamic markings include *cresc.* (crescendo) in measure 11, *f* (forte) in measure 12, and *f* in measure 14. Measure numbers (11), (12), (13), (14), and (15) are placed below the lower staff.

Fourth system of musical notation, measures 16-20. The system consists of two staves. The upper staff contains measures 16 through 20, with complex rhythmic patterns and trills. The lower staff contains measures 16 through 20, with chords and sustained notes. Dynamic markings include *p* (piano) in measure 16, *pf* (pianissimo) in measure 17, *f* (forte) in measure 18, and *f* in measure 19. *ritard. at.* (ritardando... ad libitum) is marked in measure 18. Measure numbers (16), (17), (18), (19), and (20) are placed below the lower staff. The word **Tutti.** appears in measure 19.

First system of musical notation, measures 1-6. The system consists of two staves. The upper staff contains a melodic line with various dynamics including *pf*, *f*, *mf*, and *sf*. The lower staff contains a bass line with triplets and other rhythmic patterns. Measure numbers (4), (7-5), and (6) are indicated below the staves.

Second system of musical notation, measures 7-12. This system includes a *Solo* section starting in measure 10. Dynamics range from *p* to *ff*. Performance instructions include *poco sf*, *ritardando... a t.*, and *cresc.*. Measure numbers (6a), (5), (8a=1), and (2) are indicated below the staves.

Third system of musical notation, measures 13-18. The upper staff features a melodic line with dynamics like *f*, *dim.*, *mf*, *cresc.*, and *p*. The lower staff has a bass line with chords and single notes. Measure numbers (4) and (5) are indicated below the staves.

Fourth system of musical notation, measures 19-24. The system continues with two staves. Dynamics include *p*, *mp*, and *pp*. Measure numbers (4) and (5) are indicated below the staves.

l. H.

mp

cresc.

mf

pp legato

(2) (4) (6)

l. H.

f

Tutti.

dim.

(8=1) (2) (4) (6)

Solo.

mf

mf

cresc.

(4) (4^a=5) (Continuo) (6)

pf

f

meno f

Tutti.

meno f

(8) (2) (4)

più f

(1) (2) (3) (4) (5) (6)

Solo.

f *mf* *cresc.* *f* *mf* *cresc.* *mf*

(2) (4) (6)

p (Continuo) (Orchestra) (Cont.) (Orch.)

(4) (6)

Solo.

pf *f* *mf*

(6) (2) (2a)

Tutti.

pf *f* *mf* *f*

First system of musical notation, measures 1-6. The system consists of two staves. The upper staff contains a melodic line with triplets and slurs, marked with dynamics *mf*, *f*, and *pf*. The lower staff contains a bass line with triplets and slurs, marked with dynamics *mf* and *f*. Measure numbers (4), (5), and (6) are indicated below the staves.

Second system of musical notation, measures 7-12. The system consists of two staves. The upper staff features a melodic line with a 'Solo.' marking and a trill, marked with dynamics *mp*, *mf*, and *f*. The lower staff contains a bass line with slurs and dynamics *p* and *f*. Measure numbers (8=2), (4), and (6) are indicated below the staves.

Third system of musical notation, measures 13-18. The system consists of two staves. The upper staff contains a melodic line with slurs, triplets, and dynamics *p*, *cresc.*, *f*, *p*, and *cresc.*. The lower staff contains a bass line with slurs and dynamics *p* and *pp*. Measure numbers (8=6), (8), (2), and 'l.H.' are indicated below the staves.

Fourth system of musical notation, measures 19-24. The system consists of two staves. The upper staff contains a melodic line with slurs, triplets, and dynamics *mf* and *f*. The lower staff contains a bass line with slurs and dynamics *p* and *f*. Measure numbers (4), (6), and (8=7) are indicated below the staves.

First system of musical notation. The upper staff features a complex melodic line with numerous triplets and sixteenth-note patterns. The lower staff provides harmonic support with chords and single notes. Dynamics include *f*, *cresc.*, *f*, *pf*, and *ff*. Measure numbers (2), (4), (6), and (6a) are indicated below the lower staff.

Second system of musical notation. The upper staff continues the melodic development with triplets and sixteenth notes. The lower staff includes a section marked *Tutti.* with a *tr* (trill) in the upper staff. Dynamics include *f*, *tr*, *mf*, *cresc.*, and *f*. Measure numbers (8-1), (2), (4), and (8) are indicated below the lower staff.

Third system of musical notation. The upper staff features a melodic line with triplets and sixteenth notes. The lower staff includes a section marked *p* (piano) and *mf* (mezzo-forte). Dynamics include *p*, *mf*, *pf*, and *f*. Measure numbers (4) and (8) are indicated below the lower staff.

Fourth system of musical notation. The upper staff features a melodic line with triplets and sixteenth notes. The lower staff includes a section marked *pf* (pianissimo) and *sf* (sforzando). Dynamics include *pf*, *sf*, *p*, *cresc.*, *poco sf*, *f*, and *ff*. Measure numbers (6), (6a), (8), and (8a) are indicated below the lower staff.

Larghetto (♩)

The musical score is written for piano and consists of four systems of staves. The first system is marked **Larghetto** with a half note symbol. It includes dynamics such as *p*, *poco cresc.*, *mp*, *dim.*, and *p*. The second system is marked **Tutti.** and includes dynamics like *mp*, *poco cresc.*, *dim.*, *mp*, *mf*, and *mp*. The third system is marked **Solo.** and includes dynamics like *dim.*, *mf*, *cresc.*, *dim.*, *mf*, and *cresc.*. The fourth system includes dynamics like *p*, *mf*, *poco f*, and *poco f*. The score is filled with various musical notations, including notes, rests, trills, and fingerings. The page number 484 is at the bottom.

The image shows a page of a musical score, likely from a vocal and piano arrangement of a classical work. The score is written on two systems of staves. The top system consists of a vocal line (soprano) and a piano accompaniment (treble and bass). The bottom system also consists of a vocal line (soprano) and a piano accompaniment (treble and bass). The music is in G major (one sharp) and 4/4 time. The tempo is marked 'Tutti'. The score includes various musical notations such as notes, rests, dynamics (f, cresc.), and fingerings. The first system ends with a double bar line, and the second system begins with a new section marked 'Tutti'. The piano accompaniment features complex rhythmic patterns and fingerings, while the vocal line is more melodic and expressive.

[illegible]

Solo.

f *pf* *ff* *p* *cresc.* *f*

Tutti. (8=2) *f* *f* *p* *f* **Tutti. (8=2)** *f*

(4) (6)

Solo. *tr.* *pf* *ff* *dim.* *f* *dim.* **Solo.** *f* *dim.*

(4) (8=4)

Tutti. *sf dim.* *f* *dim.*

mp *pocof* *p* *cresc.*

(6) (8=2) (4) (4a) (4b)

p *mf* *p*

p *mf* *pf* *cresc.* *f* *cresc.*

(4c) (6) (8) (2) (2a)

mf *p* *mp* *mf* *cresc.* *f* *mp*

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Allegro, ma non molto. (♩)

The musical score is written for piano and consists of several systems of staves. The tempo is marked 'Allegro, ma non molto' with a quarter note equal to one beat. The key signature has one sharp (F#). The score includes various musical notations such as triplets, sixteenth notes, and dynamic markings including *sf* (sforzando), *mf* (mezzo-forte), *f* (forte), *p* (piano), and *cresc.* (crescendo). There are also markings for 'Tutti' and 'dim. e rit.' (diminuendo e ritardando). The score is divided into sections labeled (4), (6), (8-5), (6), (2), (4), (6), (6a), (6b), (6c), (8), and (8a). The notation is complex, with many beamed notes and slurs, indicating a technically demanding piece.

First system of musical notation. It consists of two staves. The upper staff begins with a *mf* dynamic, followed by a *f* dynamic, and then a *p* dynamic. The lower staff begins with a *f* dynamic, followed by a *p* dynamic, and then a *cresc.* dynamic. Both staves contain complex rhythmic patterns with many beamed notes and rests. Fingerings are indicated by numbers 1-5 above the notes. Measure numbers (8-5), (6), (8-5), (6), and (8) are written below the staves.

Second system of musical notation. It consists of two staves. The upper staff is marked **Solo.** and contains dynamics *ff rit.*, *mf at.*, *pf*, *f*, *p*, and *mp*. The lower staff contains dynamics *f*, *ff rit.*, *mf*, and *mp*. Both staves contain complex rhythmic patterns with many beamed notes and rests. Fingerings are indicated by numbers 1-5 above the notes. Measure numbers (8a), (8b:1), (2), (4), and (6) are written below the staves.

Third system of musical notation. It consists of two staves. The upper staff is marked **Solo.** and contains dynamics *f*, *dim.*, and *p*. The lower staff is marked **Tutti.** and contains dynamics *f* and *pp*. Both staves contain complex rhythmic patterns with many beamed notes and rests. Fingerings are indicated by numbers 1-5 above the notes. Measure numbers (8), (2), and (4) are written below the staves.

Fourth system of musical notation. It consists of two staves. The upper staff contains dynamics *f* and *p*. The lower staff is marked **Tutti.** and contains dynamics *f* and *pp*. Both staves contain complex rhythmic patterns with many beamed notes and rests. Fingerings are indicated by numbers 1-5 above the notes. Measure numbers (6) and (8) are written below the staves.

First system of musical notation. It consists of two staves. The upper staff contains a complex melodic line with many slurs and fingering numbers (1-5). It starts with a forte (*f*) dynamic, followed by a piano (*p*) and mezzo-piano (*mp*) section, and then a crescendo (*cresc.*) section. The lower staff provides harmonic support with chords and single notes, also marked with dynamics like *f*, *p*, and *pp*. Measure numbers (2), (4), and (6) are indicated at the bottom of the system.

Second system of musical notation. The upper staff continues the melodic line, marked with dynamics *mf*, *f*, *sf*, *dim.*, and *mp*. The lower staff continues the harmonic accompaniment. A section labeled "Solo." begins in the middle of the system. Measure numbers (8), (2), and (4) are indicated at the bottom.

Third system of musical notation. The upper staff features a more active melodic line with trills (*tr*) and slurs. Dynamics include *cresc.*, *f*, and *ritard. a t.*. The lower staff continues the accompaniment. A section labeled "Tutti. (2-3)" begins towards the end of the system. Measure numbers (8) and (2-3) are indicated at the bottom.

Fourth system of musical notation. The upper staff continues the melodic development with slurs and dynamics *mp*, *mf*, *f*, and *pf*. The lower staff provides the harmonic foundation. Measure numbers (4), (8-5), (6), and (8-5) are indicated at the bottom.

Solo.

The musical score is written for a piano solo and consists of five systems of staves. The notation includes various musical elements such as dynamics, articulation, and fingerings.

- System 1:** The first staff begins with a piano (*p*) dynamic and a triplet of eighth notes. The second staff features a piano fortissimo (*pf*) dynamic and a triplet of eighth notes. The third staff has a mezzo-piano (*mp*) dynamic and a triplet of eighth notes. The fourth staff includes a piano (*p*) dynamic and a triplet of eighth notes. The fifth staff has a piano (*p*) dynamic and a triplet of eighth notes.
- System 2:** The first staff begins with a piano (*p*) dynamic and a triplet of eighth notes. The second staff features a piano fortissimo (*pf*) dynamic and a triplet of eighth notes. The third staff has a piano (*p*) dynamic and a triplet of eighth notes. The fourth staff includes a piano (*p*) dynamic and a triplet of eighth notes. The fifth staff has a piano (*p*) dynamic and a triplet of eighth notes.
- System 3:** The first staff begins with a mezzo-piano (*mp*) dynamic and a triplet of eighth notes. The second staff features a piano (*p*) dynamic and a triplet of eighth notes. The third staff has a piano (*p*) dynamic and a triplet of eighth notes. The fourth staff includes a piano (*p*) dynamic and a triplet of eighth notes. The fifth staff has a piano (*p*) dynamic and a triplet of eighth notes.
- System 4:** The first staff begins with a mezzo-piano (*mp*) dynamic and a triplet of eighth notes. The second staff features a piano (*p*) dynamic and a triplet of eighth notes. The third staff has a piano (*p*) dynamic and a triplet of eighth notes. The fourth staff includes a piano (*p*) dynamic and a triplet of eighth notes. The fifth staff has a piano (*p*) dynamic and a triplet of eighth notes.
- System 5:** The first staff begins with a piano (*p*) dynamic and a triplet of eighth notes. The second staff features a piano (*p*) dynamic and a triplet of eighth notes. The third staff has a piano (*p*) dynamic and a triplet of eighth notes. The fourth staff includes a piano (*p*) dynamic and a triplet of eighth notes. The fifth staff has a piano (*p*) dynamic and a triplet of eighth notes.

The notation includes various musical elements such as dynamics, articulation, and fingerings. The dynamics range from piano (*p*) to piano fortissimo (*pf*). The articulation includes slurs and accents. The fingerings are indicated by numbers 1 through 5.

Solo.

mp *mf*

p *cresc.* *più cresc.* *f* *mf*

l.H. *l.H.*

Tutti. *f* *mf* *p* *mf*

Solo. *pf* *f* *mf* *p* *mf*

Tutti. *f* *pf* *p*

mp *cresc.* *f* *ff* *mf* *f* *mf*

(2-3) *(4-3)* *(4-5)* *(6)* *(6a)* *(6b-5)* *(6c)* *(8-2)* *(4)*

The image shows a page of a musical score for a piano piece. The score is written for two staves, treble and bass clef. The key signature has two sharps (F# and C#), and the time signature is 3/8. The music features a complex melodic line in the right hand with many triplets and a more rhythmic accompaniment in the left hand. The score includes dynamic markings like 'f' (forte) and 'mf' (mezzo-forte), and articulation marks like accents and slurs. The piece is marked with a first ending bracket and a repeat sign.

This page of musical notation is divided into four systems, each consisting of two staves (treble and bass clef). The notation includes various musical elements such as notes, rests, fingerings, and dynamic markings.

- System 1:** The first staff begins with a *mp* (mezzo-piano) dynamic. It features complex fingerings (e.g., 2 1 3, 4 2 1) and includes markings for *r. H.* (right hand) and *l. H.* (left hand). The second staff starts with a *pp* (pianissimo) dynamic and includes a *cresc.* (crescendo) marking.
- System 2:** The first staff includes a *Solo.* marking and a *l. H.* marking. The second staff includes a *pf* (pianoforte) dynamic and a *f* (forte) dynamic.
- System 3:** The first staff includes a *p* (piano) dynamic and a *l. H.* marking. The second staff includes a *pp* (pianissimo) dynamic and a *poco f* (poco forte) dynamic.
- System 4:** The first staff includes a *p* (piano) dynamic and a *l. H.* marking. The second staff includes a *pp* (pianissimo) dynamic and a *f* (forte) dynamic.

The notation also includes various other markings such as *mf* (mezzo-forte), *f* (forte), and *pp* (pianissimo), as well as articulation marks like slurs and accents.

First system of the musical score. It consists of two staves. The upper staff begins with a *mf* dynamic and contains several measures with eighth and sixteenth notes, some with slurs and fingerings. The lower staff has a *f* dynamic and features a series of chords and single notes, with fingerings indicated. The system concludes with a *pf* dynamic.

Second system of the musical score. The upper staff starts with a *ff* dynamic and includes a *Solo.* marking. It features a *rit.* (ritardando) section followed by a *mp* (mezzo-piano) section and an *a t.* (allargando) section. The lower staff continues with complex chordal textures and fingerings, ending with a *p* (piano) dynamic.

Third system of the musical score. The upper staff is marked *l.H.* (left hand) and contains a sequence of chords with dynamics *mf*, *mp*, *pf*, and *f*. The lower staff has a *f* dynamic and includes a *cresc.* (crescendo) marking. The system ends with a *f* dynamic.

Fourth system of the musical score. The upper staff begins with a *mf* dynamic and includes a *cresc.* (crescendo) marking. It features a *Tutti.* (Tutti) section marked with a *sf* (sforzando) dynamic. The system concludes with a *mp* (mezzo-piano) dynamic.

First system of the musical score. It features a grand staff with treble and bass clefs. The music includes dynamic markings *p*, *pp*, and *poco f*. There are fingerings (1, 2, 3, 4, 5) and articulation marks. A section labeled **Tutti.** begins with a measure marked *poco f*. The system concludes with a double bar line.

Second system of the musical score. It continues the grand staff notation. A section labeled **Solo.** is indicated above the staff. Dynamics include *f* and *cresc.*. Fingerings and articulation are present throughout the system.

Third system of the musical score. It features a grand staff with treble and bass clefs. Dynamics include *ff*, *sf ff*, *mf*, and *a tempo*. The section is marked **Tutti.** and includes the instruction *ritardando*. Fingerings and articulation are present throughout the system.

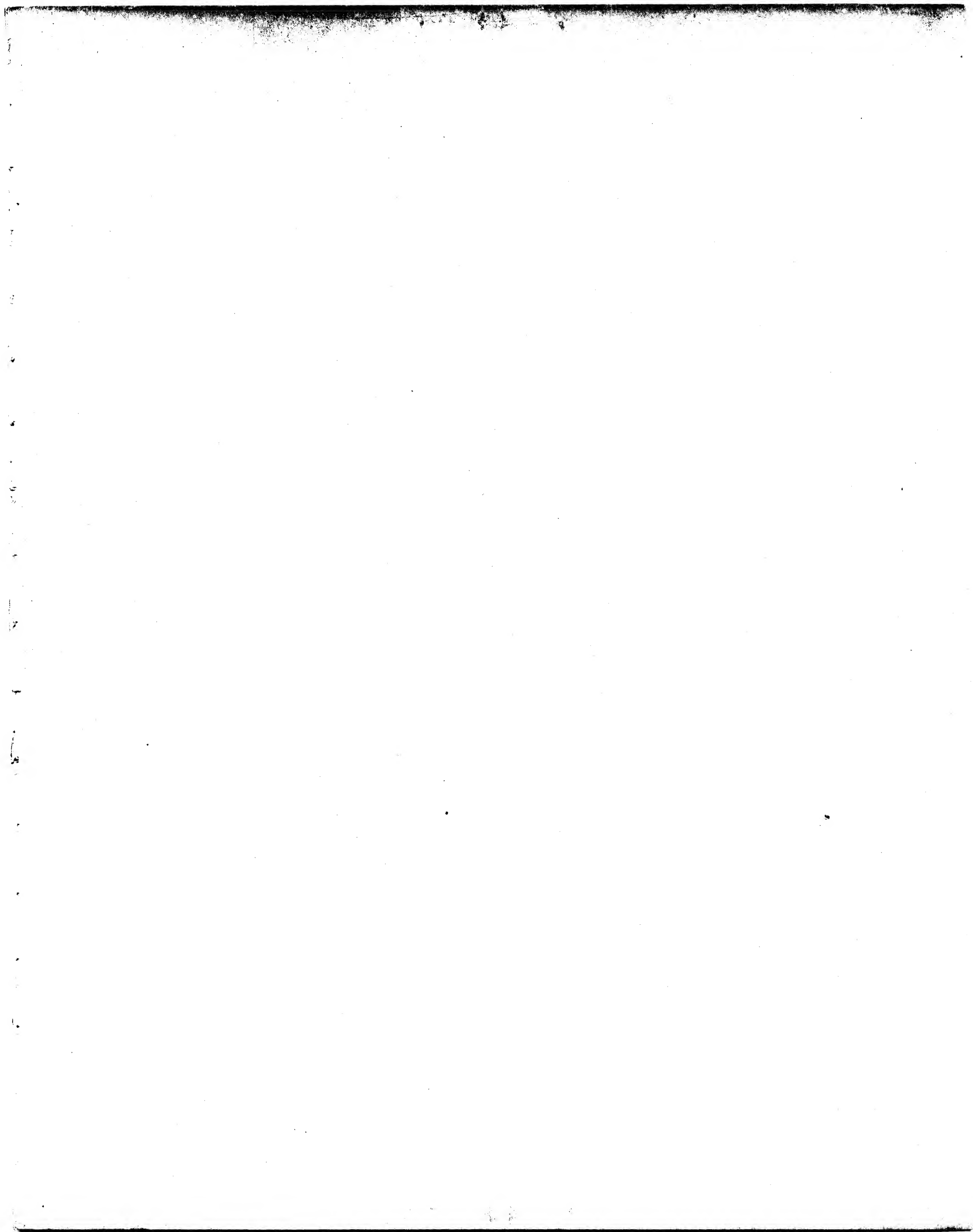
Fourth system of the musical score. It features a grand staff with treble and bass clefs. Dynamics include *cresc.*, *f*, *p*, *sf*, *pf*, *dim. e rit.*, and *mp*. The section is marked **Tutti.** and includes the instruction *ritardando*. Fingerings and articulation are present throughout the system.

First system of musical notation, measures 1-4. Treble and bass staves. Dynamics: *cresc.*, *f*, *p*, *f*, *pf*. Fingerings and articulations are indicated throughout.

Second system of musical notation, measures 5-8. Treble and bass staves. Dynamics: *ff*, *sf*, *mf*. Includes fingerings and articulations.

Third system of musical notation, measures 9-12. Treble and bass staves. Dynamics: *mf*, *p*, *mf*, *f*. Includes fingerings and articulations.

Fourth system of musical notation, measures 13-16. Treble and bass staves. Dynamics: *p*, *cresc.*, *f*, *ff*, *ritardando*. Includes fingerings and articulations.





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Zur Erläuterung der Phrasierungsbezeichnung.

Die den Taktstrichen untergeschriebenen Zahlen legen den thematischen Aufbau im Grossen dar, d. h. weisen die Perioden-Gliederung auf, sind eine durchgeführte musikalische Interpunktion: die 8 zeigt das Ende der Periode an, entspricht also ungefähr dem Punkt der Schriftsprache; die 4 steht ähnlich zum Kolon oder Semikolon in Parallele; die 2 ist meist, die 6 wohl immer dem Komma zu vergleichen. Übrigens sind aber die Zahlen nichts weiter als die Ordnungszahlen der Takte innerhalb der einzelnen Perioden. Wo rhythmische Komplikationen gar nicht vorkommen, laufen sie regelmässig von 1 bis 8 und beginnen nach 8 wieder mit 1. Alle Anfänge ex abrupto, Einschaltungen, Auslassungen, Dehnungen, Drängungen und Verschränkungen (Umdeutungen des Endes zum neuen Anfang u. dergl.) sind durch die Zahlen sofort verständlich auszudrücken und bedürfen keiner weiteren Erläuterungen durch besondere Anmerkungen. Der punktierte Taktstrich ist entweder ein aufgebogener Taktstrich (eine schwere Zeit wird leicht) oder aber ein wiederholter (eine leichte Zeit wird schwer); das geklammerte Zeichen des schweren Takts (v) hat ähnlichen Sinn (Umdeutung des schweren Takts zum leichten Takt, überm punktierten Taktstrich sogar Umdeutung zum leichten Halbtakt).

Für die Gliederung im Kleinen (Bestimmung der Motivgrenzen) ist das Lesezeichen (' resp. ") angewandt; alle anderen Zeichen (Legatobögen, Punkte, Strichpunkte) sind im gemeinüblichen Sinne beibehalten, nur mit strengerer Kritik durchgeführt. Das ^ bedeutet nicht einen dynamischen Accent (Drücker), sondern einen agogischen Accent (gelinde Dehnung des Notenwerts).

EXPLANATION OF THE SIGNS OF PHRASING.

The numbers written below the bars make clear the broad features of the thematic structure, i. e., show its articulation in periods, they are a systematically applied musical punctuation: the 8 indicates the close of the period, consequently nearly corresponds to the full stop of the written language; the 4 is used like the colon or semicolon in parallels; the 2 is mostly, the 6 perhaps always, comparable to the comma. However, the numbers are nothing more than the ordinal numbers of the bars within the several periods. Where rhythmical complications do not occur, they run regularly from 1 to 8 and begin after 8 again with 1. All beginnings ex abrupto, intercalations, omissions, expansions, contractions, and dove-tailings (the close becoming the new beginning and the like) can be expressed at once intelligibly by the numbers and do not need any further explanations by means of special annotations. The dotted bar is either a suppressed bar (where an accented time becomes unaccented) or a repeated bar (where an unaccented time becomes accented); the sign in parenthesis of the accented bar (v) has a similar meaning (change of the accented bar to the unaccented, above the dotted bar even change to the unaccented half-bar).

For the articulation in detail (fixing of the limits of the motives) the reading-sign (' respectively ") is employed; all other signs (slurs, dots, dots and dashes) retain their usual meaning, only have been used with greater critical strictness. The ^ signifies not a dynamic accent (emphasis), but an agogic accent (slight expansion of the value of the note).

EXPLICATION DES SIGNES DES ÉDITIONS PHRASÉES.

Les chiffres souscrits aux barres de mesure démontrent les traces de la construction thématique, c'est à dire, ils font voir l'enchaînement et la structure interne des périodes et représentent une complète ponctuation grammaticale pour la musique: le 8 indique la fin d'une période en sorte qu'il répond au point grammatical; le 4 se trouve analogiquement en parallèle avec le colon (deux points) ou le sémicolon (point et virgule); le 2 est à comparer le plus souvent, le 6 peut-être partout au comma (virgule). Du reste les chiffres ne sont autre chose que des nombres ordinaux des mesures au dedans des singles périodes. Où il n'y a pas de complications rythmiques, ils marchent régulièrement de 1 à 8, et après recommencent à 1. Tous les commencements ex abrupto, les réitérations, les élisions, dilatations, contractions et entrelacements (remplacements d'une terminaison par un nouveau commencement etc.) s'expriment de suite indubitablement par les chiffres

et n'exigent point d'autre explication par des notes spéciales.

La barre pointillée se présente comme barre annullée (quand un temps grave [fort] devient anacroustique [faible] ou comme barre réitérée (quand une anacrouse devient temps grave); le signe de la mesure grave paranthésé (v) est d'un semblable sens (changement de mesure grave en mesure anacroustique, et quand il se trouve sur la barre pointillée même en temps anacroustique).

Pour l'exhibition des détails de la ponctuation (c'est à dire la précision de l'étendue des motifs) s'emploie le guide (' ou "); tous les autres signes (c'est ceux pour le legato, staccato, portato) ont été conservé en leur commun sens, seulement qu'ils aient été appliqués avec une critique plus sévère. Le ^ ne signifie pas un accent dynamique (renforcement), mais plutôt un accent agogique (prolongement modique de la durée).

Dr. Hugo Riemann.

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II. Klavier.

Tutti.

The musical score is written for two piano parts. The first system, labeled 'I. (Solo-) Klavier.', shows the Solo Piano part with a treble and bass staff. The second system, labeled 'II. Klavier.', shows the Tutti Piano part with a treble and bass staff. The score includes various musical notations such as treble and bass staves, notes, rests, and dynamic markings like *f*, *mf*, *cresc.*, and *p*. The tempo is marked [Allegro molto moderato.] with a quarter note symbol. The key signature is A minor (three flats). The score is numbered 1 through 21 in the first system and 1 through 143 in the third system.

This page of musical notation is a score for piano and orchestra, divided into three systems. The notation includes various musical symbols such as notes, rests, and dynamic markings.

System 1: The first system features a piano solo section marked "Solo. 3" and "ffritardando". The piano part includes complex rhythmic patterns with triplets and sixteenth notes. The orchestra part is marked "a.t." (ad libitum) and includes a section marked "p" (piano). Dynamics range from *ff* to *f*.

System 2: The second system continues the piano solo with a section marked "Solo. 5". The piano part includes a section marked "Tutti. (6)". The orchestra part includes a section marked "Orchester". Dynamics range from *mf* to *f*.

System 3: The third system continues the piano solo with a section marked "Solo. 5". The piano part includes a section marked "Tutti. (6)". The orchestra part includes a section marked "Orchester". Dynamics range from *mf* to *f*.

The score includes various performance instructions such as "ffritardando", "a.t.", "p", "mf", "f", "cresc.", "Tutti.", "Orchester", and "Continuo". The notation is written in a standard musical notation style with a key signature of one sharp (F#).

First system of musical notation. It consists of two staves (treble and bass clef). The music features various dynamics including *pf* (pianissimo), *f* (forte), *mf* (mezzo-forte), and *sf* (sforzando). There are also markings for *tr* (trill) and *trm* (trill). Fingerings are indicated with numbers 1 through 5. Measure numbers (4), (7=5), and (6) are shown at the bottom of the staves.

Second system of musical notation. It includes a **Solo.** marking above the first staff. Dynamics include *p* (piano), *poco sf* (poco sforzando), *f* (forte), *ff* (fortissimo), *ritardando*, *a t.* (allegretto), *mf* (mezzo-forte), and *cresc.* (crescendo). Measure numbers (6a), (5), (8a-1), and (2) are shown at the bottom of the staves.

Third system of musical notation. Dynamics include *f* (forte), *dim.* (diminuendo), *mf* (mezzo-forte), *cresc.* (crescendo), and *pp* (pianissimo). Measure numbers (4) and (8) are shown at the bottom of the staves.

Fourth system of musical notation. Dynamics include *p* (piano), *mp* (mezzo-piano), and *cresc.* (crescendo). Measure numbers (4) and (8) are shown at the bottom of the staves.

l. H.

mp

cresc.

mf

(2) (4) (6)

cresc.

pp legato

mf

l. H.

f

f

tr

tr

dim.

(8=1) Tutti. (2) (4) (2)

Solo.

mf

mf

cresc.

(4) (4a=5) Continuo (6)

mf

cresc.

pf

f

meno f

meno f

Tutti. (2) (4)

f

meno f

First system of the musical score. It consists of two staves. The upper staff begins with a piano (*p*) dynamic and a *più f* (faster and louder) marking. The lower staff begins with a *più f* marking. Both staves contain complex rhythmic patterns with many beamed sixteenth and thirty-second notes. Measure numbers (1), (3), (3^a), and (3^b) are indicated below the staves.

Second system of the musical score, marked "Solo." at the beginning. It consists of two staves. The upper staff features a variety of dynamics including *f* (forte), *mf* (mezzo-forte), and *cresc.* (crescendo). It includes trills (*tr*) and complex rhythmic figures. The lower staff has dynamics of *p* (piano), *mf*, and *dim.* (diminuendo). Measure numbers (2), (4), and (2) are indicated below the staves.

Third system of the musical score. It consists of two staves. The upper staff contains complex rhythmic patterns with many beamed notes. The lower staff is divided into sections labeled *p* (Continuo), (Orchester), (Cont.), and (Orch.). Measure numbers (4) and (6) are indicated below the staves.

Fourth system of the musical score. It consists of two staves. The upper staff begins with a *Solo.* marking and includes dynamics of *pf* (pianissimo), *f*, and *mf*. The lower staff begins with a *Tutti.* marking and includes dynamics of *pf*, *f*, and *mf*. Measure numbers (3), (2), and (2^a) are indicated below the staves.

First system of the musical score, consisting of two staves. The upper staff features a melodic line with triplets and slurs, marked with dynamics *mf*, *f*, and *pf*. The lower staff provides a harmonic accompaniment with triplets and slurs, marked with *tr* and *mf*. Measure numbers (4), (8), and (6) are indicated below the staves.

Second system of the musical score. The upper staff includes a section labeled "Solo. tr." with a measure number 143. Dynamics include *mp*, *mf*, and *f*. The lower staff continues the accompaniment with dynamics *p* and *cresc.*. Measure numbers (8=2), (4), and (6) are indicated.

Third system of the musical score. The upper staff features complex rhythmic patterns with triplets and slurs, marked with *p*, *cresc.*, *f*, and *p*. The lower staff includes a section labeled "l.H. 5" and "legato" with dynamics *p* and *pp*. Measure numbers (8=6), (8), (2), and l.H. are indicated.

Fourth system of the musical score. The upper staff continues with complex rhythmic patterns, marked with *mf* and *f*. The lower staff includes a section labeled "l.H. 5" and "legato" with dynamics *p* and *f*. Measure numbers (4), (6), and (8=7) are indicated.

First system of musical notation. Treble and bass staves. Treble staff contains complex melodic lines with many triplets and slurs. Bass staff contains a simple accompaniment. Dynamics include *f*, *cresc.*, *f*, *pf*, and *ff*. Fingerings are indicated by numbers 1-5. Measure numbers (2), (4), (6), and (6a) are shown below the bass staff.

Second system of musical notation. Treble and bass staves. Treble staff continues with complex melodic lines. Bass staff has a more active accompaniment. Dynamics include *f*, *mf*, *cresc.*, and *f*. The word **Tutti.** appears between the staves. Measure numbers (8-1), (2), (4), and (8) are shown below the bass staff.

Third system of musical notation. Treble and bass staves. Treble staff features many triplets and slurs. Bass staff has a simple accompaniment. Dynamics include *p*, *mf*, *pf*, and *f*. Measure numbers (4) and (8) are shown below the bass staff.

Fourth system of musical notation. Treble and bass staves. Treble staff continues with complex melodic lines. Bass staff has a more active accompaniment. Dynamics include *pf*, *cresc.*, *poco sf*, *f*, and *ff*. Measure numbers (6), (6a), (8), and (8a) are shown below the bass staff.

Larghetto (♩)

The musical score is written for piano in 3/8 time, marked *Larghetto* (♩). It consists of four systems of two staves each (treble and bass). The first system is marked **Tutti.** and the second **Solo.**. The score includes various musical notations such as dynamics (*p*, *mp*, *mf*, *f*, *cresc.*, *dim.*), articulation (trills, slurs), and fingerings. The piece concludes with a final cadence marked *poco f*.

System 1 (Tutti.): The first system begins with a *p* dynamic in the right hand and *mp* in the left. It features a *poco cresc.* and *dim.* marking. The right hand has a trill on the first measure. The system ends with a *mp* dynamic.

System 2 (Solo.): The second system begins with a *mp* dynamic in the right hand and *mf* in the left. It features a *cresc.* and *dim.* marking. The right hand has a trill on the first measure. The system ends with a *mp* dynamic.

System 3: The third system begins with a *mp* dynamic in the right hand and *mf* in the left. It features a *cresc.* and *dim.* marking. The right hand has a trill on the first measure. The system ends with a *mp* dynamic.

System 4: The fourth system begins with a *mp* dynamic in the right hand and *mf* in the left. It features a *cresc.* and *dim.* marking. The right hand has a trill on the first measure. The system ends with a *mp* dynamic.

The image shows a page of a musical score for a piano and bass. The music is in G major (one sharp) and 4/4 time. The first system begins with a piano introduction, marked with a forte (f) dynamic and a crescendo (cresc.) marking. The second system is marked 'Tutti' and continues the music. The score includes various musical notations such as notes, rests, dynamics (f, cresc.), and fingerings. The piano part is written on a grand staff (treble and bass clefs), and the bass part is written on a single bass clef staff. The score is divided into two systems by a double bar line. The first system includes a piano introduction and the beginning of the 'Tutti' section. The second system continues the 'Tutti' section. The score features various musical notations including notes, rests, dynamics (f, cresc.), and fingerings.

Solo.

poco f *dim.* *mf* *cresc.* *dim.* *mf* *cresc.*

f *dim.* *p* *mp* *mp*

Solo.

f *pf* *ff* *p* *cresc.* *f*

Tutti. (8=2) *f* *f* *p* *f* **Tutti. (8=2)** *f*

(4) (6) (6)

Solo. *pf* *ff* *dim.* *f* *f* *dim.* **Solo.**

sf dim. *f* *dim.*

(4) (8=4)

Tutti. *f* *dim.*

mp *poco f* *p* *cresc.*

(6) (8=2) (4) (4a) (4b)

p *mf* *p*

p *mf* *pf* *cresc.* *f* *cresc.*

(4c) (6) (8) (2) (2a)

mf *p* *mp* *mf* *cresc.* *f* *mp*

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Allegro, ma non molto. (♩)

The musical score is written for piano and consists of five systems of staves. Each system typically contains two staves (treble and bass clef), with some systems having a third staff for a specific instrument or voice part. The notation is complex, featuring many triplets, sixteenth notes, and dynamic markings such as *sf* (sforzando), *mf* (mezzo-forte), *f* (forte), *p* (piano), and *cresc.* (crescendo). The tempo is marked "Allegro, ma non molto." with a quarter note symbol. The key signature has one sharp (F#). The score includes various performance instructions like "Tutti." and "dim. e rit." (diminuendo e ritardando). The notation is dense, with many accidentals and fingerings indicated by numbers 1-5.

First system of musical notation. It consists of two staves. The upper staff begins with a *mf* dynamic, followed by a *f* dynamic, and then a *p* dynamic. The lower staff begins with a *f* dynamic, followed by a *p* dynamic, and then a *cresc.* dynamic. Both staves contain complex rhythmic patterns with many beamed notes and rests. Fingering numbers (1-5) are present above many notes. Measure numbers (8-5), (6), (8-5), (6), and (8) are indicated below the staves.

Second system of musical notation. It consists of two staves. The upper staff is marked **Solo.** and contains dynamics *ff rit.*, *mf at.*, *pf*, *f*, *p*, and *mp*. The lower staff contains dynamics *f*, *ff rit.*, *mf*, and *mp*. Both staves contain complex rhythmic patterns with many beamed notes and rests. Fingering numbers (1-5) are present above many notes. Measure numbers (8a), (8b-1), (2), (4), and (6) are indicated below the staves.

Third system of musical notation. It consists of two staves. The upper staff is marked **Solo.** and contains dynamics *f*, *dim.*, *p*, and *l.H.*. The lower staff is marked **Tutti.** and contains dynamics *f* and *pp*. Both staves contain complex rhythmic patterns with many beamed notes and rests. Fingering numbers (1-5) are present above many notes. Measure numbers (8), (2), and (4) are indicated below the staves.

Fourth system of musical notation. It consists of two staves. The upper staff contains dynamics *f*, *p*, and *l.H.*. The lower staff is marked **Tutti.** and contains dynamics *f* and *pp*. Both staves contain complex rhythmic patterns with many beamed notes and rests. Fingering numbers (1-5) are present above many notes. Measure numbers (6) and (8) are indicated below the staves.

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The image shows a musical score for a piano piece, divided into two sections: 'Solo.' and 'Tutti.' The 'Solo.' section features a complex, flowing melody in the right hand with many slurs and ornaments, while the left hand provides a steady accompaniment. The 'Tutti.' section introduces a new melody in the right hand, characterized by a more rhythmic and accented style, with the left hand continuing its accompaniment. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like *mf*, *f*, *dim.*, *mp*, and *p*.

Musical score for the first system of "L'Espresso" by Liszt. The score is written for piano (p) and cello (c). The piano part consists of a treble and bass staff, while the cello part is on a single bass staff. The score includes various musical notations such as notes, rests, and dynamic markings like *cresc.*, *f*, *sf*, *ritard.*, and *a t.*. There are also performance instructions like *Tutti. (2=3)*.

Solo.

The musical score is written for piano solo, page 18. It consists of five systems of music, each with a treble and bass staff. The notation includes various musical symbols such as notes, rests, and dynamic markings. Fingerings are indicated by numbers 1-5. Performance instructions like "Solo.", "cresc.", "dim.", "pp", "p", "mp", "pf", "poco sf", and "mf" are present. Measure numbers in parentheses are also included.

System 1: Treble staff starts with *p* and *mp*. Bass staff has *p* and *pp*. Measure numbers: (6), (8-2), (4).

System 2: Treble staff has *dim.* and *p*. Bass staff has *dim.* and *pp*. Measure numbers: (8), (9-6).

System 3: Treble staff has *mp* and *dim.*. Bass staff has *pp* and *dim.*. Measure numbers: (8a-2), (4).

System 4: Treble staff has *p* and *cresc.*. Bass staff has *pp* and *cresc.*. Measure numbers: (8), (9-6), (8-2).

System 5: Treble staff has *poco sf* and *mf*. Bass staff has *mf*. Measure numbers: (9-6), (8-2).

Solo.

mp *mf*

p *cresc.* *più cresc.* *f* *mf*

l.H. *l.H.*

Tutti. *f* *sf* *f* *mf*

Solo. *rf* *Solo.* *mf* *p* *mf*

Tutti. *f* *pf* *p* *mf*

mp *cresc.* *f* *ff* *sf* *mf* *f* *mf*

(2-3) *(4-3)* *(4-5)* *(6)* *(6a)* *(6b-5)* *(6c)* *(8-2)* *(4)*

First system of musical notation, measures 1-12. Dynamics: *mf*, *cresc.*, *f*, *p*, *sf*, *ff*. Performance markings include *ritard.* and *ff*. Fingerings and articulations are indicated throughout.

Second system of musical notation, measures 13-24. Dynamics: *f*, *t. mf*, *cresc.*. Performance markings include *Solo.* and *a t.*

Third system of musical notation, measures 25-36. Dynamics: *f*, *mf*, *sf*. Performance markings include *(6)*, *(6a)*, and *(6b)*.

Fourth system of musical notation, measures 37-48. Dynamics: *f*, *sf*, *dimin.*. Performance markings include *(6b)*, *(8)*, and *132*.

mp *r. H.* *l. H.* *cresc.* *f*

pp *cresc.* *f*

Solo. *l. H.*

f *pf* *f* *mf*

l. H. *pp* *poco f*

l. H. *p* *l. H.* *f* *Tutti.*

pp *f*

This page contains five systems of musical notation for piano. The notation includes various dynamics, articulation, and fingerings.

System 1: The first system consists of two staves. The upper staff begins with a *mf* dynamic and features a series of eighth-note patterns with fingerings 1, 2, 1, 2, 1, 2, 1, 2. The lower staff has a *f* dynamic and contains a single note with a fingering of 2. The system concludes with a *pf* dynamic.

System 2: The second system also consists of two staves. The upper staff starts with a *f* dynamic and includes a triplet of eighth notes with fingerings 2, 3, 5. The lower staff begins with a *f* dynamic and contains a single note with a fingering of 2. The system ends with a *pf* dynamic.

System 3: The third system consists of two staves. The upper staff begins with a *ff* dynamic and includes a triplet of eighth notes with fingerings 3, 4, 5. The lower staff starts with a *f* dynamic and contains a single note with a fingering of 1. The system concludes with a *p* dynamic.

System 4: The fourth system consists of two staves. The upper staff begins with a *ff* dynamic and includes a triplet of eighth notes with fingerings 1, 4, 5. The lower staff starts with a *f* dynamic and contains a single note with a fingering of 1. The system concludes with a *p* dynamic.

System 5: The fifth system consists of two staves. The upper staff begins with a *mf* dynamic and includes a triplet of eighth notes with fingerings 2, 3, 4. The lower staff starts with a *mf* dynamic and contains a single note with a fingering of 1. The system concludes with a *mp* dynamic.

Additional markings include *Solo.*, *rit.*, *a t.*, *l.H.*, *cresc.*, *Tutti.*, and various fingerings (1, 2, 3, 4, 5) throughout the piece.

First system of the musical score. It consists of two staves. The upper staff begins with a piano (*p*) dynamic, followed by a piano-piano (*pp*) section, and then a *poco f* section. The lower staff has a *poco f* section. Both staves contain complex rhythmic patterns with many beamed notes and rests. Fingerings are indicated by numbers 1-5. A section marked **Tutti.** begins in the lower staff, indicated by a bracket and the number (8-2).

Second system of the musical score. The upper staff features a **Solo.** section with a forte (*f*) dynamic and a *cresc.* (crescendo) marking. The lower staff continues with complex rhythmic patterns. Fingerings and articulation marks are present throughout.

Third system of the musical score. The upper staff starts with a fortissimo (*ff*) dynamic, followed by a section marked *sf ff* *ritardando*, then *a tempo* with a mezzo-forte (*mf*) dynamic. The lower staff has a *ritardando* section followed by a **Tutti.** section marked *a tempo* with a mezzo-forte (*mf*) dynamic. The system includes various dynamic markings like *sf*, *mf*, and *p*.

Fourth system of the musical score. The upper staff begins with a *cresc.* (crescendo) section, followed by a section with dynamics *f*, *p*, *f*, *p*, *f*, and *pf*. It then transitions to a *dim. e rit.* (diminuendo e ritardando) section with a piano (*p*) dynamic, and finally a mezzo-forte (*mf*) section. The lower staff follows a similar pattern of dynamics and includes a *dim. e rit.* section. The system concludes with a section marked *a t.* (allegretto) and mezzo-forte (*mf*) dynamics.

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584	— Op. 849, Trente Etüdes de Mécanisme. Vorschule der Geläufigkeit. (R. Schwalm.)	628	— Op. 123, Frühlings Einkeln.
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181/II	— Weg zur Kunstfertigkeit. 132 größ. Etüden von Clementi, Cramer, Kiel, Raff, Chopin u. a. 11. Aufl. 2 Bde.	210	Händel, (16) Ausgewählte Klavierkompositionen. (Bischoff.)
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490	Wolf, B., Op. 130, Element.-Etüden.	646	— Chasseurs d'Afrique. Fanfare mil.
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		663	— Op. 89, Konzert H moll mit unterlegtem 2. Pffe. (Merke.)
		664	— Jungmann, A., Op. 363, Frühlings-Einzug. Idylle.
		665	— Op. 364, Aus Österreich. Bergen. Walzer.
		666	Ivanovici, Schild, Reissiger, Doppler, Lanner, Strauss, 11 bel. Tänze.
		667	— etc., 12 beliebte Tänze.
		668	— etc., 13 beliebte Tänze.
		669	Kalkbrenner, Feld, Döhler, Chopin, Schumann, Mendelssohn, 32 bel. Kompositionen. (Damm.)
		670	— Klassiker - Album. 53 bel. Stücke.
		671	— Koschat, „Verlassen bin ich“, Fantasie von R. Schwalm.
		672	— Marsch-Album I. Preussische Armeemärsche (R. Schwalm.)
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		675	— Marsch-Album IV. 15 berühmte Transmarchen (R. Schwalm.)
		676	Mendelssohn, Sämtliche Pianofortewerke. (Merke.) 5 Bde.
		677	— Sämtliche (50) Lieder ohne Worte. (Merke.) Pracht-Ausgabe.
		678	— (50) Lieder ohne Worte u. Sechs Kinderst. (Merke.) Volksausgabe.
		679	— (22) Ausgew. Klavierk. (Merke.)
		680	Mendelssohn-Album: 50 Lieder ohne Worte, 6 Kinderstücke und 22 ausgew. Komp. (Merke.) In Leinenb.
		681	Mendelssohn, Capriccio brill. H moll.
		682	— Op. 22 (Merke) mit unterlegtem 2. Pffe.
		683	— Konzert G moll, Op. 25, (Merke) mit unterlegtem 2. Pffe.
		684	— Konzert D moll, Op. 40 (Merke) mit unterlegtem 2. Pffe.
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		690	— Op. 18, Paraphr. Götterdämmerung.
		691	— Op. 19, Paraphrase Parsifal.
		692	Michaëlis, Th., Op. 143, Ägyptischer Zapfenstreich.
		693	— Op. 144, Am Strande. Salonstück.
		694	— Op. 145, Mirabella. Salon-Maz.
		695	Morley, Ch., Gavotte de la Reine.
		696	— Fanfare des Cuirassiers. Galopp.
		697	— La Grotte d'Azur. Valse.
		698	— Violette des Alpes. (Alpenveilchen.)
		699	— Un mot du cœur.
		700	— Rosen-Gavotte.
		701	Mozart, Sonaten, Fantasien u. andere Stücke. (Door.) 3 Bde.
		702	— Konzert D moll (Frz. Kullak) mit unterlegtem 2. Pffe.
		703	Mozart, Konzert Cdur (Bischoff) mit unterlegtem 2. Pffe.
		704	— Konzert Esdur (Bischoff) mit unterlegtem 2. Pffe.
		705	— Konzert C moll (Bischoff) mit unterlegtem 2. Pffe.
		706	Offenbach-Album: 11 leichte Potpourris. (Spindler.)
		707	Oesten, Max, Op. 126, Weihnachtsidyll.
		708	— Op. 127, Elfengeflüster.
		709	Raff, J., 30 fortschreitende Etüden.
		710	— Moto perpetuo.
		711	Resch, Jean, Envie de vivre.
		712	— L'Inspiration. Romance.
		713	Rubinstein, Oginski, Moniuszko, Egghard, Fesca, Fumagalli, 10 beliebte Kompositionen.
		714	Salonmusik, 1. Band: 20 bel. Stücke.
		715	— 2. Band: 20 berühmte Stücke.
		716	— 3. Band: 20 berühmte Stücke.
		717	Scarlatti, 9 Kompos. (Riemann.)
		718	Schild, Th. F., Immer flott. Neuer Banda-Marsch.
		719	Schmitt, J., Schatzkästlein. 182 bel. Opern- u. Volksmel. Lied. n. Tänze.
		720	— 11 sehr leichte Sonatinen u. Rondino „La Rose“ (Stade): Vorstufe II zu Clementi-Kuhlau.
		721	— Schule der Geläufigkeit: 32 progr. Etüden. (R. Schwalm u. U. Seifert.)
		722	Schubert, Ausgew. Klavier-Werke. (Th. Kullak) 3 Bde.
		723	— Soirees de Vienne 4 Walzer-Capricen.
		724	Schumann, Sämtl. Werke. (Bischoff.) 11 Bde.
		725	— (79) Ausgewählte Klavierstücke.
		726	— Op. 9, Carnaval (Bischoff).
		727	— Op. 12, Fantasiestücke (Bischoff).
		728	— Op. 15, Kindertänze (Bischoff).
		729	— Op. 21, Novetten (Bischoff).
		730	— Op. 23, Album f. d. Jugend (Bischoff).
		731	— Op. 24, Waldscenen (Bischoff).
		732	— Op. 25, Bunte Blätter (Bischoff).
		733	— Op. 26, Albumblätter (Bischoff).
		734	— Abendlied, Am Springbr. u. ausgew. Gesänge, 12 Transkription. (Merke.)
		735	Schwalm, O., (14) Kärntner Lieder von Thom. Koschat. Fantasien.
		736	— Verlassen bin ich (Koschat), Fant.
		737	Schwalm, R., Klassische Kinderst.
		738	— 100 mustergültige Sätzchen, leicht spielbar und ohne Oktaven.
		739	— Klassische Hausmusik. 50 Fantasien. 5 Bde.
		740	— Wagner-Album. 12 Salon-Fantasien über R. Wagners Opern.
		741	— Klassische Hausmusik n. Wagner-Album kompl. in Prachtband.
		742	— 12 Min.-Fant. über R. Wagners Opern.
		743	— 12 Fantasia-Potpourris (Opern) aus „Klass. Hausmusik“.
		744	— Die Preussischen Armeemärsche.
		745	— Ungarische, türkische u. slawische Tänze und Märsche.
		746	Seifert, Op. 3, Valse Improptu.
		747	Spindler, F., Jungbrunnen. 48 kleine Liederfantasien. 4 Bde.
		748	— 144 leichte Potpourris über beliebte Opern und Operetten. 12 Bde.
		749	Strauss-Album. Beliebteste Tänze (Kuss-Walzer, Spitzentuch-Walzer, Fledermaus-Walzer etc.) Bd. 1—3.
		750	Suppé-Album. 16 leicht. Potp. (Spindler.)
		751	Tänze, 11. von Ivanovici, Schild, Reissiger, Doppler, Lanner, Strauss etc.
		752	Tänze, 12. von Ivanovici, Schild, Reissiger, Doppler, Lanner, Strauss etc.
		753	Tänze, 13. von Ivanovici etc.
		754	Treide, Air bohémien.
		755	— Chant bohémien.
		756	— Mélodie de Bohême.
		757	— Lang, lang ist's her.
		758	— Gebirgsklänge.
		759	— Melancolie. (François Prume.)
		760	— Spinn! Spinn! Esthland. Volksweise.
		761	— Dankgebet. Niederländ. Volksweise.
		762	— Home, sweet home!
		763	— Lustige Weiber von Windsor.
		764	— Lithanisches Lied (Chopin).
		765	— Auf der Alm da gibt's koa Sünd'!
		766	— Czarenlied (Sonst spielt' ich).
		767	Der Hirt (Schwedisches Volkslied).
		768	— Der rote Sarafan.
		769	— Diandl, wie ist mir so wohl.
		770	— Le Rossignol (Russisches Volkslied).
		771	— Mädl. ruck, ruck.
		772	— Über Berg und Thal rauscht.
		773	— Von meinem Bergli.
		774	— Zwei Sternchen am Himmel.
		775	— I hab dir in d' Anger'n g'schant.
		776	— In einem kühlen Grunde.
		777	— Zillertal, du bist mei Freud'.
		778	— Air russe.
		779	— 's Schneeglöckchen.
		780	— Anchen schön.
		781	— Jetzt gang' i an's Brünnele.
		782	— Muss i denn, muss i denn.
		783	— Flieg' Vogel flieg'!
		784	— Anchen von Tharan.
		785	— Lorelei (Slicher).
		786	— Morgen muss ich fort.
		787	— Das Wandern ist des Müllers Lust.
		788	Tschalkowsky, 27 Komp. (Riemann.)
		789	Tschirch, 120 Volks- u. Kommerstied.
		790	— 80 Opermel., Tänze, Märsche etc.
		791	— Beide Samml. kompl. in Prachtb.
		792	— Klass. Jugendalbum. 100 berühmte Stücke in sehr leichter Bearbeitung.
		793	— Voss, Carnaval de Venise.
		794	Wallace, Berühmtes Adagio von G. F. Händel.
		795	— Ber. Largo v. G. F. Händel.
		796	— Arie (Pfingstcantate) v. J. S. Bach.
		797	— Kirchenarie von Stravella.
		798	Wallace, Aria: O del mio von Gluck.
		799	— Aria: Lascia von G. F. Händel.
		800	— Aria von Lotti.
		801	— Canzonetta v. Scarlatti.
		802	— Canzonetta v. Fesca.
		803	— Ave verum v. Mozart.
		804	— Aria (Opera Mitrane) von Rossi.
		805	— Nina, Siellenne von Pergolesi.
		806	— Eine Kerze. (Gordigiani.)
		807	Wanhal, Beethoven, Pleyel, André, A. E. Müller u. a., 33 allerleichteste Sonatinen u. Rondos. (G. Damm): Vorstufe I zu Clementi-Kuhlau.
		808	Weber, Sonaten, Konzertstück und andere Werke. (Door.)
		809	— Konzertstück F moll, Op. 79 (Merke) mit unterlegtem 2. Pffe.
		810	Wolf, B., Op. 128, Stücke ohne Namen.
		811	Ouvvertüren zu 2 Händen.
		812	Auber, Bellini, Boieldieu, Herold, Rossini: 11 Ouvvertüren. (A. Horn.)
		813	Beethoven, Cherubini, Cimarosa, Gluck, Schubert: 11 Ouvvertüren. (Schwalm.)
		814	Lortzing, Reissiger: 4 Ouvvertüren. (Schwalm.)
		815	Mendelssohn, Kreutzer, Nicolai: 9 Ouvvertüren.
		816	Mozart, Weber: 12 Ouvvert. (A. Horn.)
		817	Sämtl. 47 Ouvvertüren in Prachtband.
		818	Pianoforte und Violine.
		819	Auber, Stumme. Kurzer Klav.-Ausg.
		820	Beethoven, 3 Sonatinen. (R. Schaab.)
		821	— Sämtl. 9 Symph. (Hermann.) 5 Bde.
		822	— Septett. Op. 20. (Mockwitz.)
		823	— Fidelio. Vollst. Klavier-Auszug.
		824	Behr, Op. 455, Toi seul. Polka grac.
		825	— Frühlingsblumen. 36 melodische Stücke im leichtesten Stil, fünf-tönig beg., ohne Oktaven. 3 Hefte.
		826	Bellini, Norma. Vllst. Kl.-Ausg. (Ebers.)
		827	— Romeo. Vllst. Kl.-A. (Mockwitz.)
		828	Diabelli, Schmitt etc. 31 instrukt. Stücke, Sonatinen und Rondos. (Riemann.) 2 Bde.
		829	Diabelli, 28 mel. Übungsst. 6 Sonatin. (Jugendfreund.) Ab. 5 Töne. (Schwalm.)
		830	— Sonatinen, Sonaten und Rondo militaire. (Schwalm.)
		831	Donizetti, Lucrezia. Vllst. Kl.-Ausg.
		832	Enke, H., 12 Übungsstücke, Op. 6 u. 8. (Seifert.)
		833	Haydn, 4 berühmte Symph. (Mockwitz.)
		834	— Jahreszeiten. Vllst. Klav.-Ausg.
		835	— Schöpfung. Vllst. Klav.-Ausg.
		836	Ivanovici, Dasse, Södermann etc. 9 Tänze.
		837	Kreutzer, Nachtlager. Vllst. Kl.-A.
		838	Lortzing, Czar und Zimmermann. Vllst. Klav.-Ausg. (Kleinmichel.)
		839	— Waffenschmied. Vllst. Klav.-A.
		840	Marsch-Album. 37 berühmte Märsche. 3 Bde.
		841	Mendelssohn, Originalkompositionen.
		842	— Konzerte. Op. 23, 25, 40 und 64. (Tschirch.) 2 Bde.
		843	— Symphon. 2 Bde. (Hermann u. a.)
		844	Mendelssohn, Kalkbrenner, Haydn, Chopin, Beethoven: Bel. Kompos.
		845	Morley, Ch., Fanf. d. Cuirassiers. Galop.
		846	— Gavotte de la reine.
		847	Mozart, Konzert D moll. (Mockwitz.)
		848	— 6. Symphonien. (Mockwitz.)
		849	— Don Juan. Vllst. Klav.-Ausg.
		850	— Figaro. Vllst. Klavier-Auszug.
		851	— Zauberköln. Vllst. Klav.-Ausg.
		852	Nicolai, Lustige Weiber. Vllst. Klavier-Auszug. (Hermann.)
		853	Rubinstein, Tschalkowsky, Moniuszko, Södermann, 10 Kompos. (Schwalm.)
		854	Schmitt, Schatzkästlein. (Schwalm.) 187 bel. Melodien.
		855	Schmitt, J., 17 sehr leicht. Originalkomp. (Sonatin., Rondos n. a. Werke): Vorst. zu Weber-Clementi. (Stade.)
		856	Schubert, Märsche, Divertis. u. a. Werke.
		857	— Symphonien. (F. Stade.)
		858	Sämtliche 19 Märsche.
		859	Schumann, R., Komposit. (Merke.)
		860	Schwalm, O., Junge Musikanten.
		861	— Allerleichteste Kinderstücke im Umfang von 5 Tönen.
		862	Schwalm, R., Ungar., türk. u. slaw. Tänze u. Märsche (arr. v. Komp.)
		863	Strauss-Album: Kusswalzer, Spitzentuchwalzer, Fledermauswalzer, Methusalemwalzer, 2 Märsche aus Der lustige Krieg. (Spindler.)
		864	Tschirch, 120 Volks- u. Kommerstied.
		865	— 80 Opermel., Tänze, Märsche etc.
		866	Beide Sammlungen zns. in Prachtb.
		867	Weber, Eurynthe. Vllst. Kl.-A.
		868	— Freischütz. Vllst. Kl.-A. (C. Klage.)
		869	— Oberon. Vllst. Kl.-A. (C. Klage.)
		870	— Preciosa. Vllst. Kl.-A. (C. Klage.)
		871	Weber-Clementi-Vorstufe: 17 sehr leichte Originalkompositionen (Sonatinen, Rondos) von J. Schmitt. Mit Fingersatz von F. Stade.
		872	Weber, Clementi, Kuhlau, Haydn, Mozart, Beethoven, (23) Lcht. Stck. Sonatinen, Rondos. (F. Stade.) 2 Bde.
		873	Ouvvertüren zu 4 Händen.
		874	Auber, Bellini, Boieldieu, Herold, Rossini: 11 Ouvvertüren. (A. Horn.)
		875	Beethoven, Cherubini, Cimarosa, Gluck, Schubert: 11 Ouvvertüren. (A. Horn.)
		876	Lortzing, Reissiger: 4 Ouvvertüren. (Kleinmichel.)
		877	Mendelssohn, Kreutzer, Nicolai: 9 Ouvvertüren. (Hermann. Horn u. a.)
		878	Mozart, Weber: 12 Ouvvert. (A. Horn.)
		879	Sämtl. 47 Ouvvertüren in Prachtband.
		880	2 Pianoforte 4 händig.
		881	2 Exemplare erforderlich.
		882	Beethoven, Konzerte (Franz Kullak) Nr. 1—5.
		883	— Op. 80, Fant. C moll. (Fr. Kullak.)
		884	Chopin, Op. 11, Konzert Emoll (Merke.)
		885	— Op. 21, Konzert F moll. (Merke.)
		886	Hummel, Op. 85, Konzert Amoll (Merke.)
		887	— Op. 89, Konzert H moll. (Merke.)
		888	Mendelssohn, Op. 32, Capriccio brill. H moll. (Merke.)